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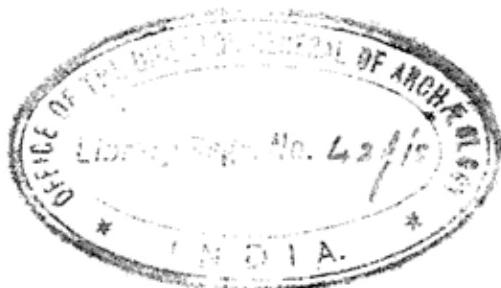
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## PREFACE.

THIS introduction has been written in the hope that visitors to the Museum, who desire to acquaint themselves with the art and symbolism of the sculptures preserved therein, will find it of assistance, both in helping them to understand the terms used in the descriptive list, and in bringing before them the meaning of the various symbols and conventional attributes used by the ancient sculptors. Some allusions have been added to the better-known works of art to be found in other parts of the Province. The introduction is the work of the writer of the catalogue, Pandit Natesan Aiyar, of the Archaeological Department.

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## INTRODUCTION.

### I.—SCULPTURES.

THE method which has been pursued with respect to the grouping of the sculptures in this catalogue was originally suggested by Dr. T. Ph. Vogel, officiating Director-General of Archaeology. Acknowledgment is also due for the help received from Dr. D. B. Spooner, the Superintendent of the Archaeological Survey, Eastern Circle, while the work was in progress.

The sculptures have been divided into the following sections:— Brahmanical, Jaina, and Miscellaneous. The few Buddhist specimens in the Museum being but modern travesties of the old representation of the Lord Buddha, and altogether devoid of any aesthetic or antiquarian value, have consequently been grouped under the last head. The Province, however, possesses some exquisitely carved statues of Buddha at Sirpur and Turturiya, in the Raipur District, and at Gopalpur, in the Jubbulpore District, with inscriptions which prove their antiquity.

#### A.—BRAHMANICAL SCULPTURES.

It will be seen that in the division mentioned above, the Brahmanical sculptures are given the foremost place. This appears to be adequately accounted for by the fact that they are by far the most ancient, the most representative and the most interesting. They are the most representative affording instances of nearly every one of the principal deities of the Hindu pantheon, not to speak of one even of the later local gods, namely, Khaṇḍōba or Khaṇḍē Rao, described in No. A<sub>33</sub> of this catalogue. The deities include the Moon (Skr. *Chandra*) in A<sub>1</sub>, the Sun (Skr. *Sūrya*) in A<sub>2</sub>—A<sub>3</sub>, Vishṇu A<sub>4</sub>—A<sub>14</sub>, Kṛishṇa in A<sub>15</sub>—A<sub>16</sub>, Lakshmī in A<sub>17</sub>, Garuḍa in A<sub>18</sub>—A<sub>19</sub>, Hanumān in A<sub>20</sub>, Siva in A<sub>21</sub>—A<sub>27</sub>, Bhairava in A<sub>28</sub>—A<sub>29</sub>, Kārttikeya in A<sub>30</sub>, Ganēś in A<sub>31</sub>—A<sub>32</sub>, Pārvatī in A<sub>33</sub>, Durgā in A<sub>35</sub>, Sivadūtī in A<sub>36</sub>, Chāṇḍikā or Chāmuṇḍā A<sub>37</sub>, Kātyāyanī or Chāṇḍikā in A<sub>38</sub>—A<sub>41</sub> and Gaṅgā in A<sub>43</sub>.

In the order here adopted, it will be noticed that, after the lunar and solar deities, Vishṇu is placed first. The Vaishnava group. popular Saiva cults which obtain at the present day, and are described in the *Purāṇas*, had no existence whatever in *Vedic* literature, though some scholars connect them with the worships of the Vedic Rudra.<sup>1</sup> To quote Prof. Whitney, Siva is a god unknown to the *Vēdas*. His name is a word of not unfrequent occurrence in the hymns; but means simply propitious, and not even in the *Atharva* is it the epithet of a peculiar divinity. These cults, therefore, appear to be comparatively later in date. Hence the *Saivite* gods follow the *Vaishṇavite* in the present catalogue.

<sup>1</sup> *J. R. A. S., N. S.* 14, pp. 2 and 9 ff., and Muir's *Sanskrit Texts*, Vol. IV.

Before taking up the discussion of the Vishṇu images, it is necessary to say a word about one noteworthy specimen of his prototype, the Sun. The

figure referred to is described as No. A<sub>3</sub> of this catalogue. Its very pose with a full-blown lotus in both of its uplifted hands shows that it represents the Sun. This granted, the next step would be to seek for his principal cognizance, namely, the chariot drawn by seven horses. It is very remarkable that the cognizance is here, in all probability, symbolically shown by the two attendant figures with horse's heads.<sup>1</sup> As similar representations are unknown in connection with the solar deity, this example may perhaps be regarded as unique.

Passing on to the Vishṇu images described in this catalogue, it may be said that the most interesting are Nos. A<sub>5</sub>, A<sub>7</sub> and A<sub>12</sub>. A<sub>12</sub> seems to

be the oldest and A<sub>7</sub> belongs to the eighth or ninth century A.D., while A<sub>5</sub> is attributable to the eleventh or twelfth century A.D. A<sub>12</sub> is a life-sized figure representing Vishṇu in the *Seshaśayana* posture, i.e., sleeping in the 'milky ocean' (Skr. *kshirābdhi*) on the body of the serpent Sēsha, whose expanded hoods form a canopy over the head of the god. He is usually named Raṅgaśāyī or Raṅganātha. Three of his attributes, viz., the conch-shell, the discus and the mace, are clearly visible. His ornaments and appearance in general obviously bespeak his antiquity. What adds to the peculiarity of the sculpture is the circumstance of Brahmā (as usual, seated upon a full-blown lotus springing out of the navel of Vishṇu) being accompanied by Siva and Indra mounted upon their respective vehicles. This probably denotes that Vishṇu is meant to be depicted here as the chief of the Hindu Trinity. There are also two female figurines one by either side of the feet of the main figure. That they represent Lakshmī and Bhū-dēvī (the goddess of earth) respectively is borne out by a description in the Silpasāra, an old manuscript of which is preserved in the Madras Government Oriental Manuscripts Library. It reads thus :—

शेषासनसुखासीनं शेष दर्यक्ष शायिनम् ।

एहु चक्र समायुक्तं श्री भूमि रहितं तथा ॥

"I adore

Him who is comfortably seated on Sēsha, who is sleeping on the body of Sēsha, who holds the conch and the discus, and who is attended by Lakshmī and the goddess of earth."

According to one explanation, the serpent Sēsha (meaning 'remainder') indicates that which remains when all else is lost, the undying, the infinite, and the eternal consciousness which pervades the universe,

<sup>1</sup> Horse-headed figures might represent *kinnaras*, but in sculpture these have usually the appearance of harpies—half man, half bird.

and the milky sea the sweet nectar-like calmness, or the ocean of full undisturbed ecstasy—milk being symbolical of purity and virtue. Vishṇu sleeps on the body of Sēsha and in the milky sea necessarily, for until the heavenly calm of the inner soul is realised the beauty of the universal consciousness cannot be seen. Here “sleeping” connotes the idea that God pervades all the universe, but is himself unstained by the war of the world. His several attributes and cognizances, namely, the Śrīvatsa mark on his bosom, the mace, the conch, the bow and the discus are certainly in keeping with the character which he is meant to embody. Their meaning is discussed in detail in the translation of the *Vishṇu Purāṇa*<sup>1</sup> by H. H. Wilson, which says : “We have (here) a representation of one mode of *dhyāna* or contemplation, in which the thoughts are more readily concentrated by being addressed to a sensible emblem, instead of an abstract truth. Thus the Yogin here says to himself, ‘I meditate upon the gem on Vishṇu’s breast as the soul of the world, upon the jewel on Vishṇu’s brow as the first principle of things, upon the mace as that which shelters us from the arrows of life, upon the conch as the great function of creation,<sup>2</sup> upon the bow as the organs of sense, upon the discus as the ever-revolving and unsteady mind, upon Vishṇu as the one who is the wielder and the controller of them all ; and lastly, upon his consort Lakshmī as the Lord’s glory or *vibhūti* (*māyā* or ignorance as it is called), the mother of creation and the world’; and thus, through a perceptible substance, proceeds to an imperceptible idea.”

The next Vishṇu sculpture to be discussed, No. A7 of the catalogue, represents in the centre a standing image of the god executed in the mediaeval style. On each of its four corners is one of his *avatārs*. This shows that the practice of inserting the several incarnations of Vishṇu as subsidiary figures in a sculpture devoted to his worship had come into vogue as early as the eighth or ninth century A.D., the age to which the example in question can be assigned from the characters of the damaged inscription on its pedestal.

The last representation of this deity mentioned above as deserving of special notice is described as No. A5 of the catalogue. It belongs, as can be seen from the epigraph it bears, to the eleventh or twelfth century A.D., which was just about the time when the rulers of the Haihaya or Chēdi dynasty were paramount in this part of the country. By a study of this specimen and of others produced in the same epoch and distributed in Tēwar and Bhērāghāt and in the adjoining villages, it can be safely premised that the Haihayas were great patrons of temple architecture and gave encouragement to it to such an extent as to stamp it as distinct Kalachuri art.

Next in order to the images of Vishṇu come those of Kṛishṇa.  
Kṛishṇa. The origin and growth of the modern cult  
with Christianity afford a very interesting study in itself. Here it may

<sup>1</sup> Book I, chap. 22.

<sup>2</sup> According to Sanskrit writers, creation is the result of vibrations.—“C. F. *Sabda-niśṭham Jagat*.”

only be noted that, according to Professor Weber,<sup>1</sup> Krishṇa's most famous juvenile feats are referred to in the *Mahābhāshya*, which scholars attribute to the third century B.C.

The worship of Krishṇa appears to have become popular by about the fourth century A.D., as is conclusively proved by the discovery of an inscribed column bearing carvings of some of the *līlās* (exploits) of the child Krishṇa at Manḍor in Rajputana, a few years back.<sup>2</sup>

No. 15 of this catalogue represents one of such *līlās*, viz., Krishṇa, standing face to face with a *Gopī* and partaking of butter or milk from a jar held in her hand.

As a natural sequence, the description of the images of Vishṇu is followed by that of his consort Lakṣmī.

Lakṣmī. It is noteworthy that representations of this goddess, except in the form of Gaja-Lakṣmī<sup>3</sup> are but rarely found alone in sculpture, the popular method being to place her on by the side of her lord and thus worship her. This probably accounts for the existence of only a single specimen of an isolated Lakṣmī in the museum, viz., that which is described in No. A17 of the catalogue.

The vehicle and attendant of Vishṇu, viz., Garuḍa and Hanumān, may now be considered. A most interesting type of the former is discussed in A18 of this catalogue. The figure is made of steatite and is shown in the *Alidhāsana* posture. One remarkable feature is that he is wearing a helmet, perhaps in indication of his warlike character. The features are life-like and deserve careful study.

Hanumān, on the contrary, is represented in the museum by a diminutive modern image, totally devoid of any artistic merit.

Passing on to the Śaiva group, the order followed is similar to the above. The god Śiva, his *avatārs* and Śaiva group, his two sons, namely, Ganēśa and Kārttikēya, are described prior to his consort Dēvī and her various manifestations.

Among the types of Śiva which the museum contains Nos. A21 and A22 of the catalogue are the oldest Siva. and the most interesting. The one noticeable feature in the former is the *Nāga* figuring in each of his

<sup>1</sup> *Ind. Ant.*, Vol. IIII, p. 14 ff.

<sup>2</sup> Annual Report of the Superintendent of the Archaeological Survey, Western Circle, for 1908-09, and *J. R. A. S.* for 1917, p. 1009 f., plate VII, 3.

<sup>3</sup> Here the goddess is seated upon a full-blown lotus and attended by two elephants, one to either side of her head, bathing her out of a pot held in their trunks. It was the Dynastic device of many an ancient ruling power in this country, e.g., the Somavamsis of Sarabhapura, the Paramāras of Mālava, the Gāhadawālas of Kanauj and the Haihayas of Tripuri.

upper hands, that to the proper left being defaced. They probably symbolise the snakes which form the chief ornaments and attribute of the god.

No. A22 is an excellently preserved sculpture which seems to be later in date than the preceding one. It exhibits the principal attributes of the god, viz., the trident, the rosary of *rudrāksha* beads, the cobra with expanded hood, and the spouted water-vessel. It also contains subsidiary representations of Kārtikēya and Ganēśa—a peculiarity noticeable in the productions of mediæval Hindu art.

The next to be considered are the images of Bhairava, who is a manifestation of Siva in his angry mood.

Bhairava.

The name is derived from the Sanskrit *bhīru*, meaning fearful or terrible. The god is said to have proceeded from the breath of Siva in order to humble the arrogance of Brahmā, one of whose heads he wrenched off, using the skull to receive the blood of his other antagonists. The following is a description of him in the *Vishṇudharmottara-Purāṇa* quoted in Hēmādri's *Chaturvargachintāmani*:-

अथाता इपनिर्माणं वयेजहं भैवस्य तु ।  
सम्बोदरन्तु कर्तव्यं वृत्तपिङ्गललोचनम् ॥  
दंष्ट्राकशलयदनं कुल्लनाशापुटन्ताथा ।  
कपालमालिनं रौद्रं सर्वतः सर्पभूषणम् ॥  
व्यालेन चासयन्ताञ्च देवीं पर्वतनन्दनीम् ।  
सजस्ताम्बुदसङ्काशं गजचम्मोत्तरच्छदम् ॥  
वहुभिर्वाहुभिर्वामं सव्विगुधविभूषणम् ।  
वृहत्पश्चलप्रतीकाशैस्तथा तीव्रानखैः शुभैः ॥

"I will now narrate the characteristics (*lit.* the way of making) of an image of Bhairava. He must be made so as to have a protruding belly, tawny eyes, a countenance fierce, with projecting teeth, expanded nostrils, a garland of skulls, and ornaments of snakes dreadful to look at. He must be represented as causing fear to [his consort] Dēvī, the daughter of the Mountain, by the snakes [about him]. He (his complexion) must resemble that of the watery clouds. His upper garment must consist of an elephant-hide. He must be encompassed with many arms carrying (*lit.* embellished with) numerous weapons. He must be tall and stately like a *Sāl* tree, and furnished with sharp and shining nails." A very realistic representation of this god is No A28 of the Museum collection. His attributes which in this sculpture are missing are found in No. A29 and consist of a tabor, a sword, a shield and a spike. His ornament consist exclusively of serpents, and he wears a garland of blanched skulls.

His vehicle, a dog, is placed prominently in the foreground. The terrific appearance alone is enough to indicate the purpose of his manifestation.

Next, the sons of Śiva, namely, Ganēśa and Kārttikēya, demand attention. The former is represented in

1. Ganēśa. this museum by two figures, one of which,

No. A31 of the catalogue is apparently old. He is the eldest son of Śiva and the most popular of all the Hindu gods, and is worshipped in almost every household and on all festival or auspicious occasions. This is due to the fact that he is regarded as the remover of all obstacles, as is implied by one of his numerous other appellations, Vighnēśa or Vighnēśvara. He is supposed to have sprung from the scurf of Pārvatiś body. He is generally represented with an elephant-head, possessing only one tusk (hence his name *Ekadanta*), the other tusk being said to have been snapped off by him and used as weapon in his war with the *asuras*. The object which is held in the lower right hand of the example cited above is probably this tusk. There are various legends accounting for his elephant-head.<sup>1</sup> His vehicle is a rat. He is generally four-armed and his four attributes, as seen in the example referred to, are an elephant-goad (Skr. *aṅkuśa*), a vessel of round cakes (Skr. *mōdaka*), an axe and a tusk. The many legends concerning this deity are narrated at length in the *Brahmavaivarta-Purāṇa*.

The other son of Śiva, who remains to be discussed, is Kārttikēya. His origin is variously told in different<sup>2</sup>

2. Kārttikēya. Sanskrit writings. The version which has

gained general acceptance is contained in the *Skanda Purāṇa*. It runs thus:—"Indra and the rest of the gods being troubled by an *asura*, named Sūrapadma, hastened to Śiva with their complaint. Then six sparks of fire darted from the frontal eye of the great deity. These were received by Agni and Vāyu, and carried by them to the Śaravāṇa lake, as Śiva had commanded, and thrown into it. Immediately six infants were born who were suckled by six wives of as many *rishis* living on the border of the lake. After a while Pārvatī came to see the little ones and, while she embraced them, the six became one body, having six heads." This six-headed person came to be called Kārttikēya, because he was born while the constellation *Kṛittikā* (the Pleiades was) in the ascendant. He was also known by the names of Śaravāṇabhava and Shañmukha in allusion to the above legend, as well as by those of Skanda, Kumāra and Subrahmanyā. He is thus described in an old manuscript named *Kāṣyapaśilpa*, now preserved in the Government Oriental Manuscripts Library, Madras.

"His vehicle must consist of a peacock. He must possess the splendour of the rising sun. He must have six faces. His ears must be

<sup>1</sup> Dawson, *Classical Dictionary of Hindu Mythology*, p. 107.

<sup>2</sup> Moor, *Hindu Pantheon*, revised and abridged edition, p. 102 ff.

adorned with pendants. He may have two, four, six or twelve (*lit.* Sun, symbolising the twelve suns or the number twelve) arms. When he is twelve-armed, he generally holds in his six right hands a spear, an arrow, a sword, a discus, a noose, and a dart respectively, and in his six left hands, a feather, a shield, a wild cock, a bow, a club, and a plough each in each."

There is but a single representation of the god in this museum, namely, No. A30. Here the attributes of the god are missing and of those that remain, one or two are not those specified above. It is curious that the god is placed upon a lotus, not upon his vehicle, the peacock, which stands here quite aloof, only serving as an attendant.

We turn now to the consort of Śiva, namely, Dēvī. She manifested herself on several occasions in Dēvī. different forms.<sup>1</sup> The manifestations that are illustrated in this museum are Pārvatī, Durgā, Śivadūti, Chāndikā or Chāmuṇḍā and Kātyāyanī or Chāndikā.

The only example of Pārvatī described in the catalogue is No. A34. Unfortunately all the four arms and Pārvatī. attributes of the goddess are missing. But her identification is beyond any possibility of doubt in that her two sons, Kārttikēya and Ganēśa, are found by her side. It is noteworthy that the same grouping of these two subsidiary figures as is followed in the case of the Śiva statuette No. A22 described above. Both these sculptures appear, from the nature of their design and workmanship, to belong to the same period as No. A5, namely, the eleventh or twelfth century A.D. Pārvatī, as her name implies, is said to have sprung from the mountain-monarch Himavān, the personification of the Himālayas, and Mēnā, a part of the Vindhya range represented as a princess. She was married to Śiva. And as the result of this union Kumāra or Kārttikēya was born.<sup>2</sup>

Of Pārvatī, the following description is given in Hemādri's *Chatur-varga-chintāmaṇi*.

अक्षमूर्चं शिरं देवगणाध्यक्षं कमण्डलुम् ।  
अग्निकुरुद्वयं पाश्वे पार्वती पर्वतोद्धवा ॥

"Pārvatī, who was born of the Mountain, must hold a rosary of *rudrāksha* beads and a spouted water-vessel and (must have) by her side a pair of fire-vessels as well as the auspicious leader of Śiva's followers, namely, Ganēśa." Looked at from this standpoint, the two female devotees seated by the feet of the main figure in the museum specimen must be supposed to hold *agnikunḍas* or fire-vessels.

<sup>1</sup> For a complete account of all these manifestations, see *Dēvī-Bhāgavata-Purāna*.

<sup>2</sup> For other legends connected with Pārvatī, see Kennedy's *Ancient and Hindu Mythology*, p. 329 ff.

The next manifestation of Dēvī referred to above is Durgā or popularly Simhvāhinī. She is dealt with Durgā. in No. A35. This figure is certainly modern and possesses little antiquarian value. Only three of the traditional attributes, namely, the conch, the disc, and the bow are found here.

शह्वरिचापशरभिन्नकर्ता विनेजाम् ।  
तिगमेतरांशुकलया विलसत्करीटाम् ॥  
सिंहस्थितां सुरचिद्दनुताङ्गु दुर्गाम् ।  
द्रुवानिभां दुरितवर्गहर्षीं नमामि ॥

In an ancient manuscript called *Silparatna*, she is described as holding a conch, a disc, a bow, and an arrow, having three eyes and a diadem surmounted with the moon, and seated on a lion.

The goddess Śivadūti has now to be considered. She is rarely represented in sculpture. The example in Sivadūti. the museum, No. A36, is fairly old and undoubtedly genuine, as the general appearance and some of the attributes correspond to the description given of her in Hēmādri's work. It is as follows :—

तथैवार्त्तमुखी शुष्का शुष्ककाया विशेषतः ।  
बहुवाहुयुता देवी भुजगैः परिवेषिता ॥  
कपालमालिनी भीमा तथा खट्टवाङ्गधारिणी ।  
शिवदूती तु कर्त्तव्या शृगालवदना शुभा ॥  
आलीषामनसंस्थाना तथा राजंश्वतुर्भुजा ।  
असूकपाचधय देवी खड्गशूलधरा तथा ।  
चतुर्यस्तु करस्तस्याशतथा कार्यस्तु सामिषः ॥

"Similarly (the goddess) Śivadūti must be made with features like those of a jackal. She must possess a shrivelled and distressed face and an extremely emaciated body. She must have many arms. She must be entwined with numerous serpents. She (her appearance) must be altogether forbidding. She must wear a garland of skulls and hold a skull-crowned staff (in one of her hands). She must be seated in the *ālādha* posture, i.e., with the right leg advanced and the left retracted. She may be four-armed (when) she must hold a vessel containing blood, a sword and a trident, one in each hand, the fourth hand having a piece of flesh."

Owing to the presence of a scorpion between the breasts, the figure may also be taken to represent Chāmundā.

The next manifestation of Dēvī, of whom mention is made above, is Chāndikā or Chāmūndā. This name is derived from the Sanskrit root Chanda, meaning 'fierce or violent.' The specimen in this museum, which is apparently old, brings out her traits in a very forcible manner. There are various descriptions of this goddess in various works, but the one which fits best with the specimen under consideration is contained in the *Viśva-karmaśāstra*, cited by Hēmādri. It runs as follows:—

चण्डिका श्वेतवस्मर्ति स्यात् हाथारुद्धा च पद्मभूजा ।  
जटिला वर्तुल च्यक्षा वरदा शूलधारिणी ।  
कर्स्मिकां विभूतर्ति दक्षे पानपात्राभयान्ततः ॥

"Chāndikā must be of a fair complexion standing upon a corpse and six-armed. She must have matted hair and three round eyes. She must exhibit in her three hands on the right side, the *varadā* or the boon-granting attitude, a trident and a barbed arrow respectively. One of her left hands must be (raised) in the *abhaya* or protecting attitude, one must contain a cup (and the third some other object, perhaps a weapon of destruction)."

This manifestation is called Chāmūndī in the Dēvī-Bhāgavata. Accounting for her origin and name, the Purāṇa says that she sprang from the frown of Dēvī in order to slay the demons, Chānda and Muṇḍa, who were causing tremendous havoc in the world.<sup>1</sup> Probably it is the dead body of one of these demons that the goddess is shown trampling under foot in the example discussed above.

Last and the most popularly worshipped manifestation of Dēvī exhibited in this museum is Kātyāyanī or Kātyāni or Chandikā. In the *Viśva-karmaśāstra* and Varāhamihira's *Bṛihatsamhitā*<sup>2</sup> the goddess is called Chāndikā. It appears that the various forms which Dēvī assumed in order to destroy the malicious demons are indiscriminately given, the appellation Chāndikā which, as has been already pointed out, is derivable from the Sanskrit Chānda, meaning 'fierce or terrible.' Whatever the name may be, the symbolical representation of this form is certainly very appealing as is readily seen from an examination of No. A38 of the Nāgpur collection. The design and execution of this figure are graceful. Unfortunately, however, all her attributes, except two, are missing.

Regarding the origin of this goddess, it is believed that she came down to the earth for the destruction of a malicious *asura*, who is said to have sprung from a buffalo.<sup>3</sup>

<sup>1</sup> *Purva-Bhāga, Skanda V.*, chap. 26.

<sup>2</sup> No. 12 of the Vizianagram Sanskrit Series, chap. 57, § 57.

<sup>3</sup> *Devi-Bhāgavata, Purva-Bhāga, Skanda V*, chap. 2.

Her characteristics are very vividly described in the *Matsya-Purāna*, thus :—

कान्यायन्याः प्रवद्यामि रूपं दशभुजं तथा ।  
 चयाणामपि देवानां अनुकारानुकारिणीम् ॥  
 जटाजूटसमायुक्ता मर्देन्दुकृतलक्षणाम् ।  
 सेवनचयसंयुक्तां पूर्णेन्दुषदशाननाम् ॥  
 अतसीपुष्पसंकाशां सुप्रतिष्ठां सुखोचनाम् ।  
 नवयैषनसंपद्मां सर्वाभरणभूषिताम् ॥  
 सुचारुदर्शनां तद्रूपीनेऽन्नतपयोधराम् ।  
 चिभागस्यानसंस्थानां महिषासुरमहिनीम् ॥  
 चिशूलं दण्डे दध्यात्खञ्जकन्तर्यैव च ।  
 तीव्रं बाणं तथाशक्तिर्वामतो यिनिवेाथत ॥  
 खेटकं पूर्णं पाचञ्च पाशमङ्कुशमेव च ।  
 चस्ताञ्च परशुम्भापि चामरं सहितेष्येत् ॥  
 आधस्थमहिषंश्चन्द्र्याद्विविशरस्कं प्रदर्शयेत् ।  
 शिरश्चेदोद्धर्वं तद्द्वानवं खड्गपाणिनम् ॥  
 हृदि शूलेन निर्भिन्नं तिर्यग्वृत्तिविभूषणम् ।  
 रक्तरक्तीकृताञ्च रक्तविस्तारितेक्षणम् ॥  
 वेष्टितं नागपाणेन छुकुटीभीषणानमम् ।  
 वमद्रुष्यस्त्रकञ्च देव्याः सिंहं प्रदर्शयेत् ॥

" I will now describe the characteristics (*lit. form*) of the ten-armed Kātyāyani. She must resemble every one of the three gods [Brahmā, Vishṇu and Śiva]. Her hair must be matted and embellished (*lit. marked*) at the top with [a streak of] the moon. She must have three eyes and a countenance like a full-moon. Her complexion must be fair as a linseed-flower. She must be well-built and must possess charming eyes. She must be in the prime of youth and decorated with all [*kinds of*] ornaments. Her looks must be exceedingly lovely and so her full and swelling breasts. She must be [represented as] slaying the buffalo demon. She must hold in her right [hands] a trident, a sword, a discus, a sharp arrow and a spear respectively, while [in her left] there must be a shield, a cup full [of blood?], a noose, an elephant-goad, a bell or a battle-axe, and a fly-whisk, each in each. She must be shown as having cut in twain the head of the buffalo [demon] below. The *asura* who springs out from the severed trunk (*lit. head*) of the buffalo must hold a sword in one of his hands, must be pierced at the

heart by means of the trident [in the goddess's hand], must have his ornaments scattered about (*lit.* turned away), his limbs crimson with blood, and his eyes blood-shot. He must be entwined by the [goddess's] noose and his countenance dreadful owing to the knitting of his eyebrows. [And lastly,] the Dēvi's [vehicle, the] lion must be represented with its mouth dripping with blood."

Now, the last of the Brahmanical goddess mentioned at the outset, namely, Gaṅgā, calls for notice. She is

Ganges, and as the eldest daughter of Himavān and Mēnā, and consequently as the sister of Pārvatī. She is also the mother of Kārttikēya or Kumāra. She is always carried in the matted locks of Śiva, and this incident has given Sanskrit poets occasion to speak of numerous banters between Pārvatī and her lord. But the mythical account runs thus:—

"In this country there was a certain primeval monarch, called Sagara, who had a thousand sons. All of them were on one occasion burnt to ashes by the infuriated glance of the sage Kapila. When Sagara's great-grandson Bhagiratha came to know of this sad event, he resolved to resuscitate the dead thousand. He consequently sought the advice of a holy man, who informed him that he could achieve his object by purifying their ashes with the waters of the heavenly Ganges. In pursuance of this advice he did severe penance and eventually succeeded in bringing the stream down. But then the earth goddess complained that she would certainly perish under the angry and vehement descent of the heavenly river and implored him to offer his fervent prayers to the god Śiva and induce him to receive the stream in his matted hair. Bhagiratha did so and as the result Śiva came to carry Gaṅgā on his head."

This goddess is represented in the Museum by a unique specimen. It is described as No. A43 of this catalogue.

It may be mentioned here that the older specimens of Dēvis or goddesses belong to about the twelfth century, when the worship of Sakti, or female energy, was very popular. As a consequence of this new phase of belief the pantheon of female deities was increased by the admission of Yōginis, or the female counterparts of the principal Paurānic gods and to enshrine them, a form of temple was evolved, a specimen of which may be seen at Bhērāghāṭ at what is now known as the Chunsatiyōgini mandir.

There is only one example of the later local gods in the museum, The local god Khandōba or Khaṇḍōba or Khaṇḍē Rāō. He is named, Khaṇḍōba or Khaṇḍē Rāō. He is described as No. A33 of this catalogue. He is regarded as an incarnation of Śiva and is supposed to have come into the world to destroy an *asura* called Mani-māl in Pehmer, a place in the Carnatic. In this act he was attended by his consort Pārvatī under the name of Malsūrā. He is said to be generally represented in sculpture with Pārvatī on horseback, followed

frequently by a dog, probably his cognizance. There seems to be a temple dedicated to his worship at Tejuri, a town about thirty miles to the south-east of Poona, and in it there is a stone, some two feet square, on which are two *lingas*, whence the god and the goddess are said to have sprung. Moor observes, "There are few deities more domestically popular, throughout the Mahratha countries, than those of the *avatāra* under our consideration."<sup>1</sup>

#### B.—JAINA SCULPTURES.

Passing on to the next group, namely, the Jaina, it must be remarked that more than half the examples in the museum are comparatively modern and possess little value as works of art.

They, however, embrace a large number of the twenty-four leading saints (Skr. *Tīrthankaras*) of the Jaina sect. They include Rishabhādēva or Adinātha, Ajitanātha, Sambhavanātha, Supārśvanātha, Chandraprabha, Dharmanātha, Śāntinātha, Aranātha, Mallinātha, Neminātha, Pārvanātha and Mahāvira, which are described respectively in Nos. B5, B7, B8, B9, B10, B11, B12, B13, B14, B15, B16, B17, B18, B19, B20, B21, B24, B25 and B26 of this catalogue.

The discussion of these specimens may with advantage be accompanied by a brief survey of as much of the history and principal tenets of the sect as bears immediately on their iconographical value.

The origin of the sect is yet unsettled. Some scholars regard it as an offshoot of Buddhism, while others hold that it was altogether independent of, although contemporary with Buddhism.<sup>2</sup> According to the latter view it would appear that both of them resulted from one and the same social upheaval which must have been very vigorous towards the middle of the fifth century B.C., striving in every way to keep back the growing conservatism and exclusiveness of the then prevalent Brahmanism. Hence it is that the two religions in common claim universality as their chief and fundamental basis.

The reputed founder of this sect was Vardhamāna, a son of a Kshatriya, chief of Kundapura, in Bihār. Life of Mahāvira. When he was thirty years of age he became an ascetic, and wandering about he finally reached Kauśambi, where he attained the "true knowledge" which brought him the title of Mahāvira in recognition of his predominance over others. He then set himself to preach his doctrines. His teaching implied that the world and its objects were self-existent and eternal, and that the ultimate goal to be looked forward was the *Nirvāna* or the setting free of the individual from the revolution of births and deaths. Thus he organised the order of Nirgrantha ascetics and converted some of the most learned Brahmins of Magadha to his own faith after defeating them in religious

<sup>1</sup> *The Hindu Pantheon*, new edition, p. 288.

<sup>2</sup> *The Sacred Books of the East*, Vol. XXII, Introduction.

disputations. In his seventy-second year he returned to Apāpuri, Pāvāpuri or Pāvā,<sup>1</sup> where he commenced his career as a teacher. The doctrines preached by Mahāvīra proved too abstract for the laity to conceive and the natural result was the evolution of an institution entirely opposed to the spirit of the new religion, viz., worship of the Tirthāṅkaras, or perfected saints, twenty-three of whom were put down as having preceded Mahāvīra. All these came to be regarded as the supreme lords of the universe and, in consequence, as the true objects of adoration.

About three or four centuries after Mahāvīra's death there were further developments which split Digambara and Śvētāmbara. up the religion into two rival branches, viz., the Digambara and the Śvētāmbara. The names are derived from the fact that the former wear no clothing, while the latter put on white robes. Accordingly the images of the former are absolutely nude, and those of the latter clothed and decorated with elaborate tiaras and ornaments. The two sects also differ as to the names of the *Yakshīs* or *Sāsanadēvīs* attached to the several Tirthāṅkaras, except the first and the last two. Further, the Śvētāmbaras, unlike the Digambaras, assert that women are equally capable with men to enter *Nirvāna* or final emancipation.

It is to the Digambara sect that most of the Jainas of the Central Provinces were attached and consequently almost all the Jaina images preserved in the museum belong to this sect. The followers of this religion at present are Parwar or Jain Banias, and the majority of them still belong to the Digambara sect. They continue to worship the saints in the nude form, although they encase them in *rathas* (*lit.*, 'chariots') made of gold and silver.

The Tirthāṅkaras of the present age are:—

Saints.	Cognizances.
(1) Rishabhadēva, Vṛishabhadēva or Adinātha.	Bull.
(2) Ajitanātha ... ...	Elephant.
(3) Saṁbhavanātha ... ...	Horse.
(4) Abhinandana ... ...	Ape.
(5) Sumatinātha ... ...	Curlew or red goose.

<sup>1</sup> Pāvā has been identified with the village of Padrauna, in the Gorakhpur district of the United Provinces.

Saints.	Cognizances.
(6) Padmaprabha ...	Lotus bud.
(7) Supārvanātha ...	Śvastika symbol.
(8) Chandraprabha	Moon.
(9) Suvidhinātha or Pushpadanta.	Makara.
(10) Śītalanātha ...	Śrivatsa figure.
(11) Śrēyāṁśanātha or Śrēyasa...	Rhinoceros.
(12) Vāsupūjya ...	Female buffalo.
(13) Vimalanātha ...	Boar.
(14) Anantanātha or Anantajit	Falcon.
(15) Dharmanātha ...	Thunderbolt.
(16) Śāntinātha ...	Antelope.
(17) Kunthunātha ...	Goat.
(18) Aranātha ...	Nandyāvarta diagram or a fish.
(19) Mallinātha ...	Jar.
(20) Munisuvrata ...	Tortoise.
(21) Naminātha, Nimi or Nimēśvara.	Blue water-lily.
(22) Nēminātha or Arishṭanēmi...	Conch.
(23) Pārvanātha ...	Serpent.
(24) Mahāvīra, Vardhamāna or Vira.	Lion.

Not only in colour, stature, longevity, and the *śāsanadēvatas* or attendant spirits, the Tirthāṅkaras differ from one another. All of them, except Munisuvrata and Nēminātha, who sprang from the race of Hari, were born in the line of Ikshvāku. "All received *dikshā* or consecration at their native places; and all obtained

*jñana* or complete enlightenment at the same, except Rishabha, who became a *kevalin* at Pūrimātāla, Nemi at Girnār, and Mahāvīra at the Rijpālikā river; and twenty of them died or obtained *Mōksha* (deliverance in bliss) on Sametaśikhara or Mount Parsvanatha, in the west of Bengal. But Rishabha, the first, died on Aśṭāpada, supposed to be Satrunjaya in Gujarat, Vasupūjya died at Champapuri, in north Bengal, Nēminātha on Mount Girnār, and Mahāvīra, the last, at Pāvāpuri."

These and other details are narrated at length in the first chapter of the *Abhidhāna-chintāmaṇi*, a standard work on Jaina mythology written by Hēmachandra, and about the end of the twelfth century A.D. It will suffice here to give the following summary of the leading facts concerning only such of the Tīrthaṅkaras as are described in the catalogue. Their cognizances may well be omitted as they have been already mentioned above:—

(1) *Rishabhadēva*, *Vṛishabhadēva* or *Adinātha* was born of Nābhīrāja and Marudēva at Kōśalā or Ayōdhyā, whence he is called Kauśalika. His attendant spirits are Gōmukha and Chakrēśvari.

(2) *Ajitanātha* was the son of Jētasatru by Vijayā. His attendant spirits are Mahāyaksha and Ajitabalā, according to the Svētāmbaras, or Mahāyaksha and Rōhiṇeyakshī according to the Digambaras.

(3) *Sambhavanātha* was the son of Jitāri by Sēnā. His attendant spirits are Trimukha and Duritāri (Śvēt.) or Trimukha and Prajñaptī (Dig.).

(4) *Supārśvanātha* was the son of Pratishtharāja by Prithvī. His attendant spirits are Mātaṅga and Śāntā (Śvēt.) or Varanandi and Kālī (Dig.).

(5) *Chandraprabha* was the son of Mahāsēnarāja by Lakshmaṇā. His attendant spirits are Vijaya and Brīkuṭī (Śvēt.) or Syāma or Vijaya and Jvālāmālinī (Dig.).

(6) *Dharmānātha* was the son of Bhānurāja by Suvarṭā. His attendant spirits are Kinnara and Kandarpā (Śvēt.) or Kinnara and Mānasī (Dig.).

(7) *Sāntinātha* was the son of Viśvasēna by Achirā. His attendant spirits are Garuḍa and Nirvāṇī (Śvēt.) or Kimpurusha and Mahāmānasī (Dig.).

(8) *Araṇātha* was the son of Sudarśana by Dēvīrāṇī. His attendant spirits are Yakshēṭa and Dhanā (Śvēt.) or Kēndra and Ajitā (Dig.).

(9) *Mallinātha* was the son of Kumbharāja and Prabhāvatī. His attendant spirits are Kubēra and Dharaṇapriyā (Śvēt.) or Kubēra and Aparājītā (Dig.).

(10) *Nīminātha* or *Arishṭanemi* was the son of Sāmudravijaya by Śivadēvī. His attendant spirits are Gōmēdha and Ambikā (Śvēt.) or Sarvāhṇa and Kūshmāṇḍinī (Dig.).

(11) *Pārvanātha* was the son of Aśvasēnarāja by Vāmādēvī. His attendant spirits are Pārvayaksha or Dharanēndra and Padmāvatī.

(12) *Mahāvīra* was the son of Siddhārtharāja, Śrēyāṁśa or Yaśasvin by Triśalā, Vidēhadinnā or Priyakāriṇī. His attendant spirits are Mātaṅga and Siddhāyikā.

The attendant spirits invariably occupy the corners of the pedestal of the image. How they came to be associated with the Tirthākaras is accounted for in the Jaina Purānas by legends which

The Sāsanadēvatās or attendant spirits. bear a striking resemblance to the Buddhist *Jātakas* or 'birth-stories.' "Thus, in the case of Pārvanātha, we have a story of two brothers, Marubhūti and Kamatha, who in eight successive incarnations were always enemies, and were finally born as Pārvanātha and Sambaradēva respectively. A *Pāshayāda* or unbeliever, engaged in the *Pañchāgni* rite, when felling a tree for his fire, against the remonstrance of Pārvanātha, cut in pieces two snakes that were in it; the Jina, however, restored them to life by means of *Pañchamantra*. They were then reborn in Pātālaloka as Dharanēndra or Nāgendra-yaksha and Padmāvatī Yakshiṇī. When Sambaradēva or Meghakumāra afterwards attacked the Arhat with a great storm, whilst he was engaged in the Kāyotsarga austerity—standing immovable, exposed to the weather—much in the way that Māra attacked Sākyā Buddha at Bodh-Gayā, Dharanēndra's throne in Pātāla thereupon shook, and the Nāga or Yaksha with his consort at once sped to the protection of his former benefactor. Dharanēndra spread his many hoods over the head of the Arhata and the Yakshiṇī Padmāvatē held a white umbrella (Śvēta chhatrē) over him for protection. Ever after they became his constant attendants. (Hence) the figure of Pārśva is generally carved with the snake-hoods (Seshaphaṇi) over him."<sup>1</sup>

Next in importance to the Tirthākaras as objects of worship are a

The secondary gods. number of minor deities which are mostly borrowed from the Hindu pantheon. They are divided into four classes, namely, the Vaimānikas or those inhabiting the twelve regions of the heavens, the *Jyotiṣhkas* or those inhabiting the luminaries, the *Vyantaras* or those of the order of Piśāchas, Kinnaras, etc., inhabiting the woods, and *Bhuvanapatis* or *Bhaumeyikas* consisting of the Nāgakumāras, Asurakumāras, etc., each governed by two Indras.

Now the Gaṇas, Kulas, Sākhas and Gachchhas, which occur almost invariably in the votive inscriptions found on Jaina images remain to be discussed.

<sup>1</sup> Bühlor, *The Indian Sect of the Jains*, translated by Dr. Burgess, p.

It was noticed above that, a few years prior to his death, Mahāvīra went to Magadha and there succeeded in The Gāyās, Kulas, Sākhas and Gachchhas. converting a number of learned Brahmins to his own faith. These Brahmins were eleven in number and latterly became the *Ganadharas* of the Jaina scriptures. Their names are Indrabhūti or Gautama, Agnibhūti, Vāyubhūti, Vyakta, Sudharman, Maṇḍita, Mauryaputra, Akampita, Achalabhrāṭī, Mētārya, and Prabhāsa. They established nine different *gāyas* or schools, as Akampita and Achalabhrāṭī on the one hand, and Mētārya and Prabhāsa on the other, taught in common. Further subdivisions of these *Gāyas* sprang up in latter times, as also the distinctions into *Kulas* and *Sākhas*. Of the last mentioned the former means a line of teachers, and the latter a branch which separated from such a line.

About the middle of the tenth century A.D. the whole of the Jaina community was grouped under eighty-four *gachchhas* by the pupils of a certain Uddyōtana, one of its high priests. The names of these *gachchhas* are given at the end of Dr. Burgess' edition of Dr. Bühler's treatise 'On the Indian Sect of the Jainas.'

It may be remarked that the original *Ganadharas* are also the recipients of the prayers and homage of some of the Jainas, inasmuch as they happened to be the immediate disciples of Mahāvīra.

#### C.—MISCELLANEOUS SCULPTURES.

Of these the specimens that demand any notice are Nos. C 5, C 6, C 7, C 21, C 80, C 83, C 85, and C 86 of the catalogue.

C 5 is a part of a door-jamb which probably belonged to a Vishnu temple. It is delicately carved and bears the impress of the Gupta style.

C 6 is a votive pillar as the inscription on it clearly shows. It belongs to the time of the Western Chalukya king Vikramāditya VI. It exhibits several rows of cows and calves on all its faces. There is a *linga* on the upper part of its front face, while at the bottom is a group of Siva's *pramathagāyas*. These facts by themselves are enough to afford a fairly accurate idea of the purpose of the monument which is set out in detail in the epigraph thereon. The carvings, however, are not of a high order.

C 7 is apparently a dedicatory stone representing an elaborately coiled serpent on its front face. The kneeling devotees at the bottom are probably its donors. The inscription in between them is badly mutilated, and is just sufficient to testify to the early age of the monument.

C 21 is a Gond *sati* memorial, coming, as so many others in the museum, from Lāñji in the Bālāghāṭ district. The noticeable feature of such memorials lies in the objects that surround the two human figures (the *sati* and her husband) in the centre. They appear to symbolise wedded life and the circumstances which led to the hero's death. The water-jar, the lock and key, etc., in the present example, are all

articles of daily use in home-life. The swords and shield mark the hero as a member of the warrior class, and the dog at his feet perhaps denotes him as a huntsman.

A collective study of similar objects on other Gond memorials will certainly help to a deeper insight into the habits and civilisation of the tribe. It may be remarked that real articles like those represented are invariably found buried along with the remains of the aboriginal people in the prehistoric sites of Southern India.

C 80 also appears to be a memorial, but of the class of Virakkals or 'Hero-stones' usually met with in Mysore and some parts of the Madras Presidency. It must have been meant to mark the death-spot of a warrior and, at the same time, to portray the circumstances attending the death, which in Southern India, at any rate, was usually the result of cattle raids between rival chiefs.

C 83 is a bold carving of a stately elephant crushing a prostrate creature in the folds of its trunk. It originally formed one of the many that adorned the sides of the high plinth of the Siddhanāth temple at Māndhāta, in the district of Nimār. Its proportions are very exact and its attitude faultless.

C 85 must have served as a memorial. It represents the boar-hunt of a Gond chief. Two distinct scenes are shown, one on each face of it. The first scene exhibits the chief seated within his tent attended by his family and followers; and the second portrays the actual hunt in progress. The picture of an eagle picking at a lizard at the proper right upper extremity of the first scene is inexplicable, unless it happens to be the dynastic device of the chief.

C 86 is a similar memorial and likewise carved on both sides. The obverse represents a Gond chief going out to battle, and the reverse the actual battle.

Except as studies of Gond life this and the previous fragments are hardly of any use to the student of Indian art.

## SCULPTURES IN THE RAIPUR MUSEUM.

Of these only No. A 1 calls for some remark.

This image belongs to the Hindu pantheon, and seems to represent the goddess Bhūtamātā. The identification is based on the fact that the goddess holds the phallic emblem of Śiva (Skr. *linga*) in one hand, and a peculiar trident in another, and that her vehicle, a lion, is seen by the side of her right foot.

### INSCRIPTIONS.

The epigraphs in both the Nāgpur and Raipur museums are dealt with in the historical sketch, which is printed with this catalogue and they therefore require no discussion here.

## PART II.—COINS.

The coin cabinet in the museum is very representative, comprising as it does the issues of almost all the native and foreign dynasties that held sway over this country from the very earliest times, as well as of nearly all the modern nations of the West. The specimens stated to be locally found are comparatively few and their provenance not very well ascertained. Owing to this uncertainty it has not been thought worth while giving any very detailed account of them.

The chief interest of the collection centres in the numerous punch-

Punch-marked specimens the marked coins, the great majority of which most interesting. are said to have come from Bhandāra and Bālāghāt. They must be attributed to different periods, judging by the number and variety of the symbols represented on the reverse. These include the human figure, *chaitya*, bull, dog, fish, peacock (isolated, or perched upon a *chaitya*), tree within railing, palm-tree, lotus, flower-plant, solar-symbol, star, taurine and caduceus. If, as Mr. V. A. Smith says, these symbols were the signs of approval of the controlling authority, the coins themselves being supposed to have been issued by private commercial corporations, it becomes rather difficult to understand their real significance.

The human figure which, Mr. Smith observes, is but rarely found on punch-marked coins, and of which he is able to produce only four examples, occurs on the obverse of types 58, 61, 72, 76, 105, 108 and 110 and on the reverse of type 71 of section VI of this catalogue. And again, of specimens which bear more than a couple of symbols on the reverse which, according to Mr. Smith, is the average number obtained, there are altogether a dozen in the present collection.

It only remains now to point out the various specimens which may be considered of special interest. They

Some unique types. are—(1) the coins of Gondophares with a human figure and a scale on the reverse (§ II, 1); (2) some ancient coins with a palm-tree, the Brahmi letters *la*, *ha*, *cha* or *chha* and *ta* combined, or an ape (?) holding a palm-tree with right hand, on the reverse (§ VIII), the Gadhaiya types with flower-plants on the reverse (§ XII, B 3), the coin Spalapati-Dēva with a heraldic lion on the reverse (§ XIII, 2), the coins of Sadāśiva Rāya with the legend (1) *Srī [Sa]*, (2) *dā [Si]* (3) *pa [ka]* on the obverse (§ XX, D), the miscellaneous type with the legend (1) *Sr [I] - [Pra]*, (2) *[tā] pa-Dha [rma]*, (3) *[rā] y [ā]* on the obverse, and festoon flanked by conch-shells on the reverse (§ XX, D), the anonymous piece with a standing Siva figure on the obverse and a bird, probably a peacock, on the reverse (§ XX, H), the coin of the Roman Emperor Severus (§ XXII, A, a), the die-struck coin bearing a sphinx on its convex surface [§ XXII, A (b),] the Victorian issue of the year, 1837,

<sup>1</sup> V. A. Smith, *Catalogue of the Coins in the Indian Museum*, Vol. I. p. 133.

probably commemorating Her Majesty's visit to Hanover shortly after her coronation [§ XXII, G (a) 8], and lastly, the very curious piece which has on the obverse, the profile of a king (?) in the centre with the marginal legend, '*I a State prisoner in 1794, 8 pence*', and on the reverse, a helmeted warrior on ass-back to right with the marginal legend above, *'Am I not thine ass?'*

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